

Monumental Brass Society

FEBRUARY 2023



BULLETIN 152

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Hon. Treasurer's notice

On 1st January all subscriptions for 2023 became due. Please send £25.00 (associate/student £12.50, family £35.00) to the Hon. Treasurer, Robert Kinsey, 4 Pictor Close, Corsham, Wiltshire SN13 9XH. Payment can be made using the PayPal system via mbs_brasses@yahoo.com or make cheques payable to the 'Monumental Brass Society'. Many thanks to all those members who have completed Gift Aid forms. Any U.K. tax-paying member can enable the Society to reclaim tax on their subscription. The appropriate form can be downloaded directly from www.mbs-brasses.co.uk. U.S. members preferring to pay in dollars can send a cheque for U.S. \$45.00 to Shirley Mattox at 1313 Jackson Street, Oshkosh, Wisconsin 54901, U.S.A.

Editorial

Welcome to my second *Bulletin* as guest editor. The Society has many knowledgeable and loyal members, and I have enjoyed hearing about new work on brasses. I have three requests to pass on:

First, Martin Stuchfield, our esteemed former President, continues as Hon. Conservation Officer. Please let him know about any brasses which are loose or otherwise at risk. He has both the technical expertise and the contacts to sort out many problems before they become worse. Please notify him of anything you come across.

Second, David Lepine reports that the supply of articles for the 2024 *Transactions* is somewhat thin at present. He would welcome new material.

Third, please may I report on preparing the *Bulletin*, in the light of experience. It is a newsletter, not a journal of record, though new research is welcome. Its active life is four months, and it relies on variety and attractive images. If we exclude notices and meeting reports, the space in each issue for articles is around fifteen pages. A page with a picture contains less than 500 words, a surprisingly small number, so articles need to be concise, a total of 1,500 words or less. Pictures need to be at least 2MB otherwise they cannot be used, and a selection to choose from is always helpful. Finally, the whole issue is jigsawed together in about one week, so the Editor's decisions are quick and final – even if they are wrong! My apologies in advance to anyone who is affected.

Stephen Freeth

Personalia

We welcome as new members:

Celia Charlton, 108 Station Road, Barnes, London SW13 0NB.

Anthony Taylor, 34 Cranborne Avenue, Eastbourne, East Sussex BN20 7TT

Cover: Upper part of the figure of Elizabeth, wife of Thomas Lord Camoys at Trotton, Sussex (M.S.II). She died in 1417, and he died in 1421. Members of the Society were able to examine this wonderful brass at the General Meeting in October 2022.

(photo: © Martin Stuchfield)

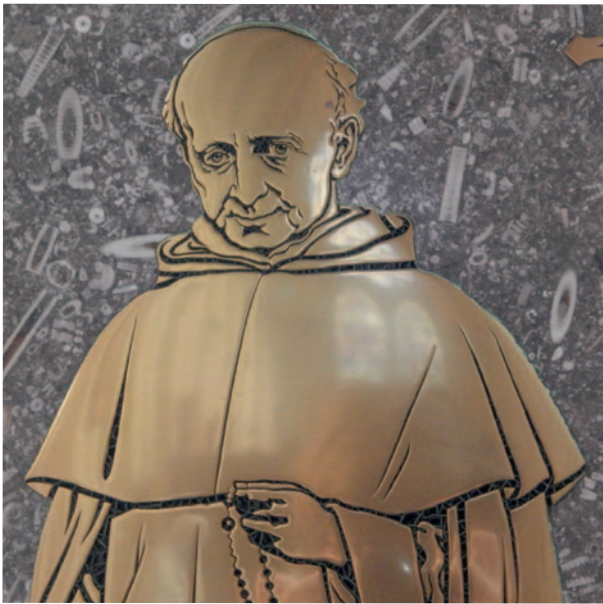
Diary of Events

Saturday, 29th April 2023

GENERAL MEETING

HAVERSTOCK HILL, LONDON

Our first meeting of the year continues the series of M.B.S. visits to London churches. We will visit the Dominican priory church of Our Lady of the Rosary and St. Dominic, Southampton Road, London NW5 4LB. The church, built between 1863 and 1883, is largely the work of Charles Alban Buckler (who was also Surrey Herald Extraordinary). It has an interesting range of brasses from the 1860s to the present day including three major Hardman figure brasses. There is also fine stained glass by Hardman, Lavers & Westlake and Geoffrey Webb; paintings and decorative work by Philip and Nathaniel Westlake; mosaics by Salviati; and a rich collection of late 19th-century fittings in the fourteen side chapels; as well as a remnant of the medieval London Blackfriars.



Detail of Hardman brass to Fr. Austin Mary Rooke, O.P.,
1824-1901, Haverstock Hill, London.
(photo: © David Meara)

The meeting, which is free, with no booking required, will take place in Blackfriars Hall, adjoining the church, commencing at 2.00p.m. Both the hall and the church have disabled access. After an introductory talk by **Fr. Lawrence Lew** the prior of St. Dominic's, about the history of the church, our President, **David Meara**, will speak about the brasses. There will then be a visit to the church, followed by tea. The final talk, by **Nicholas Rogers**, will be on *Rosaries on brasses and elsewhere*.

St. Dominic's Priory is easily accessible by public transport. It is served by bus routes 24 (from Victoria) and 46 (from King's Cross and Paddington) and is near Belsize Park and Chalk Farm underground stations and Hampstead Heath overground station. There are sometimes a few free parking spaces in surrounding streets after 1.30p.m. on Saturdays. For pre-meeting refreshments there are plenty of cafés and restaurants around Hampstead Heath and Belsize Park stations. A nearby pub is The Gypsy Queen, 166 Malden Road.

Saturday, 8th July 2023

ANNUAL GENERAL MEETING

ARDINGLY, WEST SUSSEX

The formal business of the Annual General Meeting will be held in St. Peter's church, Ardingly at 11.00a.m. The afternoon meeting, which is free, with no booking required, will commence at 2.00p.m. **Heather Warne** will speak on *Landscape, manors and families in early Ardingly*, followed by **Robert Hutchinson** on *The Wakehurst and Culpeper brasses*. We will then have tea, and an opportunity to view the brasses and the church. A third lecture by **Challe Hudson** on *The softer materials of the memorials: Imagining the colours and textures remembered in brass and stone* will conclude the meeting. We very much hope that we will be joined that day by members of Ardingly Historical Society.

The postcode for satellite navigation is RH17 6UR. Car parking should be available a few hundred yards from the church on land belonging to the South of England Showground, opposite the old village school, St. Peter's Centre. Takeaway snacks can be bought at Fellows Bakery, and there is a café on the corner next to the Ardingly Inn. The Gardeners Arms, opposite the South of England Showground, serves food.

The nearest station is Haywards Heath (served from London: Victoria in approximately 48 minutes) which is 4 miles distant representing an approximate journey of 10 minutes by taxi. Please contact Penny Williams, Hon. Secretary (email: penny7441@hotmail.com) if you wish to share a taxi or are travelling by car and are prepared to pick someone up.

September 2023

GENERAL MEETING

We hope to arrange a weekday visit in September to one of the national museums in London, to include a behind-the-scenes examination of its collection of brasses.

A weekday meeting will be a new departure for the Society. Further details will appear in the June *Bulletin*.

Joint Symposium

King's Lynn – 2nd to 4th September 2022

In September 2022 the M.B.S. and the Church Monuments Society (C.M.S.) held their long-awaited joint conference in King's Lynn. Twice postponed due to the pandemic, the event was ably managed by Mark Downing (C.M.S.) and David Lepine (M.B.S.). The venue is rich in medieval and post-medieval monuments and served as a base for excursions into West Norfolk's treasure trove of rural churches. Some sixty delegates and speakers attended the event over the three days.

On Friday, 2nd September delegates visited two of King's Lynn's magnificent medieval buildings. The first was St. Nicholas' Chapel, where Jean Wilson provided a detailed survey of the key monuments. Although the building is richer in wall monuments and ledger slabs than brasses, it provided a stunning introduction to the wealth and status of the town's inhabitants.

We then moved to the church of St. Margaret, home to two of the most impressive brasses of Flemish workmanship in England: to Adam de Walsokne (d.1349) and his wife Margaret; and to Robert Braunche (d.1364) and his wives Letitia and Margaret. Paul Cockerham's talk, *'Those tasteless topographers': The historical accounts of the brasses of King's Lynn* was faithfully presented by David Lepine. It was accompanied by a beautifully-illustrated booklet by Paul detailing the historiography of the brasses.

Following dinner, Tobias Capwell provided the keynote lecture. His paper, *Flowering and decline: English effigies and armour in the late 15th century*, provided a fascinating insight into the evolution of English armour over time, driven by the continual trade-off between mobility and protection. His deep knowledge of armour's features and styles illuminated the prevalence of foreign armour designs on monumental brasses.

Delegates were on the road early on 3rd September, arriving first at St. John's church, Oxborough, where M.B.S. stalwart Jon Bayliss gave a presentation about the rare 16th-century terracotta monuments in the Bedingfield chapel. The second visit, led by Vic Morgan, was to All Saints church,

Narborough (Fig.1). This provided a wide range of monuments for the members of both societies, being notable as something of a mausoleum to the Spelman family.

After lunch in Swaffham, we reconvened at St. George's, South Acre, where Jessica Barker spoke on the hand-holding motif on the brass to Sir John Harsick (d.1384) and his wife. A short drive north-east, and we were introduced to the church of St. Mary, Rougham. Here David Lepine discussed the brasses of the Yelverton family.

The final day of the symposium, 4th September, offered a packed programme of talks and a valuable opportunity to hear from both established and early-career scholars. First was Philip Muijtjens, speaking on *Contention and resurrection: The tombs of Jean and Blanche of France in Royaumont*, followed by Nicholas Flory's paper, *Illustrissima ac potentissima princeps: The commemorative brass plaques of Isabella of Portugal and her Carthusian donations*, and Challe Hudson's, *Clothing for piety, fashion, and power: The costume of Lady Margaret Beaufort*.

After the break, Jean Wilson provided a compelling talk, entitled *Not a leg to stand on: The Monument to Robert Pierrepont (d.1669) at West Dean, Wiltshire*, which was followed by Roger Bowdler, who discussed the Memento Mori theme in his *Rank decay: 17th-century vanitas monuments to persons of status*. Finally, Morgan Leah-Ellis's paper, *'Let's talk of graves, of worms and epitaphs': The agency of cadaver memorials in the late medieval parish church* was presented by the organisers in her absence.

Thanks are due to the staff of the Duke's Head Hotel for the venue, and to the volunteers of St. Margaret's church for providing refreshments. We are also indebted to Edward Barlow, Heather Butcher, Wendy Eggelton, Miriam Fife, Linda Lubbe, Tom and Sally North, James Stephenson and Julie and Michael Wood for their assistance with church visits.

Matthew Silence



*Fig 1. Vic Morgan leads delegates in exploring All Saints, Narborough.
(photo: © Matthew Sillence)*

General Meeting

Trotton, West Sussex – 15th October 2022

Covid having passed, the Society was at last able to meet at St. George's church at Trotton, exactly two years later than originally planned. It was worth the wait. Just after crossing the river Rother by a medieval cut-watered bridge (reputedly built by Sir Thomas Camoys, c.1400) the church appears, with squat shingled spire atop a sturdy west tower at the end of a modest aisleless box, with no separation between nave and chancel. Inside are three treasures: the calm early-14th-century floor slab with life-size brass image of Lady Margaret Camoys, c.1320; the huge slab of 1421 to Sir Thomas Camoys and Elizabeth his second wife, on a large altar tomb before the altar; and at the rear of the church, wonderful wall paintings of the 1380s.

Why does this simple church have these treasures? And what is the significance of the wall paintings? Three distinguished speakers were about to enlighten nearly seventy members and guests, who included three descendants of the Percy and Mortimer families and of men who had fought at Agincourt (Fig.1). Our first speaker was our Vice-President, **Nigel Saul**, who as always spoke with clarity and erudition to give a spellbinding account of the Camoys family.

The Camoys family came from near Peterborough, and became lords of the manor of Trotton through marriage in the 14th century. Sir Thomas came to live in Sussex in the early 1380s. This was when he commissioned the wall paintings, not just as an act of piety, but to assert



*Fig.1. The President, speakers and guests.
(photo: © Challe Hudson)*



*Fig.2. View of Trotton church from the altar, looking west.
(photo: © Challe Hudson)*

his family credentials. The simple form of Trotton church, without aisles and clerestories, provided large areas for wall paintings.

Generations of Camoys had been significant soldiers, and Sir Thomas when aged 65 commanded the rearguard at Agincourt in 1415. His second wife, Elizabeth Mortimer, a great-granddaughter of Edward III, was the widow of Harry Percy (Hotspur), but although she is portrayed alongside him at Trotton, and was far more noble, there is nothing on the inscription about her. All that we have are the Mortimer arms impaled with his. The tomb and the wall paintings are all about him, and his gartered arms are proudly shown twice. The date of his death, 'MCCCCXIX', is inaccurate and should be 1421. He and his wife are holding hands, but this was less an indication of love than of a legal contract (Fig.2).

Margaret Camoys, who is believed to have died before 1319, was from the Sussex de Braose family, lords of Bramber. She was the first wife of Sir Ranulf Camoys, Thomas's grandfather. Her brass with the signature wimpled triangular face is the earliest survivor of a national series of similar brasses (Fig.3). It lies in the floor in the central aisle and took up no space, and by allowing people to walk over it encouraged prayers for her soul.



*Fig.3. Margaret Camoys, d. before 1319.
(photo: © Martin Stuchfield)*

Our second speaker was **Anne Curry** of Southampton University. In association with the 600th Anniversary of Agincourt she had spearheaded a project to record all the names of those who had fought for the Crown 1369-1453, including at Agincourt, with details of them and their service (see <https://www.medievalsoldier.org>). She explained what can be learnt from financial accounts and muster rolls. The elderly Thomas Camoys was a seasoned, distinguished soldier who provided ninety men for Henry V's 1415 French campaign. Of these he lost eleven. The ninety included sixty archers, contracted for twelve months, twice the normal time.

Our third speaker, **Florence Eccleston** of the Courtauld Institute, spoke about the wall paintings. These were commissioned by Thomas Camoys in the 1380s. The paintings were only rediscovered in 1901 and have been subject to several conservation projects. Although the major composition was on the west wall (Fig.4), there were other paintings on both the north and south walls including four men hunting (one of them Sir Thomas?), as well as St. George and St. Hubert. Does hunting show a preparation for war?

Wall paintings are often teaching tools. The west wall shows a Doom, of Christ in judgement with small figures going to Hell. Above is Moses holding the Tablets with the Ten Commandments, the only such depiction on

English wall paintings. There is also a 'good man', or perhaps a friar, in the centre of roundels depicting the Seven Acts of Mercy, as an example of how to live a good life. This was reminiscent of the 14th-century glass at All Saints North Street, York, which the Society visited in 2017. However at Trotton the wall paintings were not just instructive. They also emphasised Sir Thomas's importance; their heraldry reinforced his family history.

It was wonderful to look in detail at the brasses. Sir Thomas' brass after 600 years is still 95% complete, and we could clearly see the maker's mark, and the tiny delicate SS collar on Elizabeth. Published images of the earlier brass of Lady Margaret do not show her serenity or the depth of the powdered shields on her dress, now without their original insets. Her Purbeck marble slab has the empty indents of the Lombardic letters of the inscription, and of many recessed stars. It was suggested that these were daisies, marguerites, a pun on her name. There is an unusual nuzzling dog at her feet.

Our thanks go to our three speakers; to the Rev. Edward Doyle and his helpful churchwarden, Amanda; and to Caroline Metcalfe and her helpers including Rosie Fitchett who planned the meeting so well and also provided the excellent tea and cakes.

Rosalind Willatts



*Fig 4. The paintings on the west wall.
(photo: © Challe Hudson)*

Two for one: twin medieval inscriptions at Alfreton, Derbyshire and Launde Priory, Leicestershire

In a recent festschrift volume for Paul Binski, Professor Julian Luxford has offered an illuminating discussion of the now mutilated monument of John Ormond (d.1503) and his wife Joanna (d.1507) at Alfreton, Derbyshire.¹ When complete, this remarkable composition comprised a stone chest bearing the brass effigy of a worm-eaten skeleton and above it, set into a wall tablet, brasses showing the two persons *au vif*, kneeling and in civilian dress, with a Resurrection scene, four shields of arms, small kneeling figures of three children and several invocatory scrolls. Of the brass inlays, only the inscription and one shield remain today (Fig.1). Professor Luxford's interest in the monument is accounted for by the survival in The National Archives of the draft indenture detailing specifications for the memorial, which he publishes for the first time.² The document provides for a ledger stone 7 ft by 3 ft to be set in the north-eastern corner of the chancel by the high altar, bearing the brass effigy of a worm-eaten carcass, and a canopied mural tablet 3 ft high, in which were to be placed the brasses of John and Joanna Ormond and their family, these all, like the cadaver effigy, to be 'in speynyshe laton & gylt': specifications which, on the evidence of what remains, appear to have been adhered to exactly. On the dorse of the draft indenture is the suggested text of the brass inscription, which is an abbreviated version of the text eventually provided.

Professor Luxford concerns himself in his article principally with the instructions for the now lost worm-eaten brass effigy, considering why such a repellent image might have been commissioned and how onlookers at the time might have reacted to it. He touches only in passing on the lengthy genealogical epitaph, which is of considerable interest in its own right: for not only does it reveal the intense interest that the Ormonds took in their ancestry; it is remarkable for reproducing almost exactly the text of the inscription on the brass of Joanna's grandparents, Sir Thomas Chaworth (d.1458) and his wife, Isabella, in Launde Priory

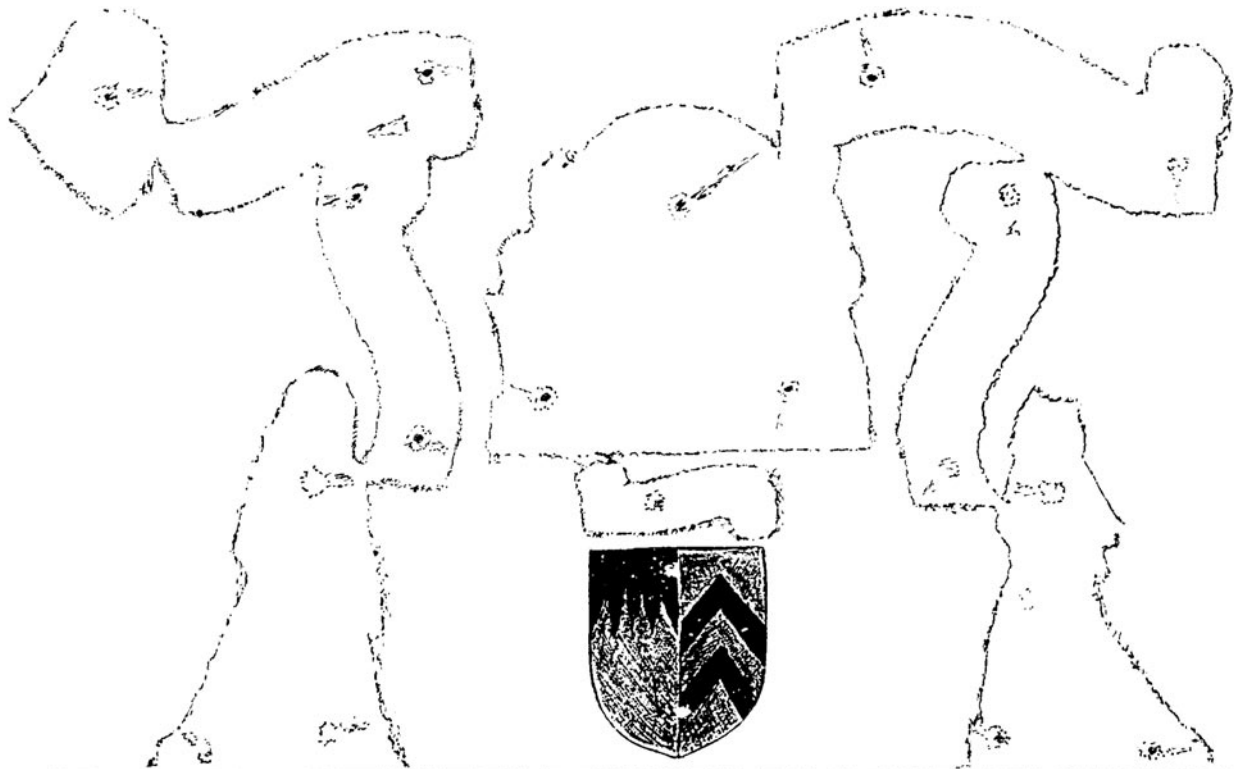
(Leics.). This is a brass now lost. John Nichols, the Leicestershire historian, published an engraving of it in the 19th century (Fig.2) accompanied by a transcript of the inscription.³ It has also been discussed more recently by Chris Byrom and Philip Whittemore.⁴

The inscription on the brass at Alfreton runs as follows (with contractions expanded):

*Hic iacet Johannes Ormond armiger et Johanna uxor eius filia et heres Willelmi Chaworth militis filii et heredis Thome Chaworth militis filii et heredis Willelmi Chaworth militis et Alicie uxoris eius filie et heredis Johannis Caltofte militis et consanguinee et heredis Johannis Brett militis videlicet filie Katerine sororis predicti Johannis Brett. Et predictus Willelmus Chaworth filius Thome est etiam filius et heres Isabelle uxoris predicti Thome unius filiarum et heredum Thome Aylisbury militis filii et heredis Johannis Aylisbury militis filii et heredis Thome Aylisbury militis et Johanne uxoris eius unius filiarum et heredum Radulphi domini de Basset de Welldon. Et predicta Isabella est etiam filia Katerine uxoris predicti Thome Aylisbury militis filie et heredis Laurencii Pabenham militis et Elizabeth uxoris eius unius filiarum et heredum Johannis domini de Engeyn. Qui quidem Johannes Ormond obiit V die mensis Octobris anno domini MCCCCIII et anno XIX Henrici Regis Anglie vii et predicta Johanna obiit XXIX die mensis Augusti anno domini MCCCCVII quorum animabus propicietur Deus Amen.*⁵

According to Nichols, the inscription on the lost brass of Sir Thomas Chaworth and his wife read as follows:

Hic iacet Thomas Chaworth miles filius et heres Willelmi Chaworth et Alicie uxoris eius filie et heredis Johannis Caltoft militis et consanguinee et heredis Johannis Bret militis videlicet filie Katerine sororis predicti Johannis Bret. Qui quidem Thomas obiit decimo die Februarii anno domini millesimo CCCCLVIII. Et simul iacet Isabella uxor predicti



In memoriam Johes Ormond armigeri et Joha uxoris eius filia et heres Willelmi Chalworth militis filii et heredis thome
 Chalworth militis filii et heredis Willelmi Chalworth militis et alicie uxoris eius filie et heredis Johis Calthote militis et colagui
 et heredis Johis Brett armigeri filie katie uxoris pater Johis Brett et pater Willelmi Chalworth filii thome et eria
 filie et heredis Isabelle uxoris pater thome filii et heredis thome apulbun militis filii et heredis Johis apulbun
 militis filii et heredis thome apulbun armigeri et Johes uxoris eius filie et heredis Radulphi filii de hallet de Mellon
 et pater Isabelle uxoris filie katie uxoris pater thome apulbun militis filie et heredis laithred pater armigeri et
 Isabelle uxoris eius filie et heredis Johis filii de Angerem qui quidem Johes Ormond obiit v die mensis
 octobris anno dmi m^o CC^o LIII et anno regni regis Ricardi secundi et pater Joha obiit die mensis
 augusti anno dmi m^o CC^o LVII in quadam arabis propria terra dnis daver.

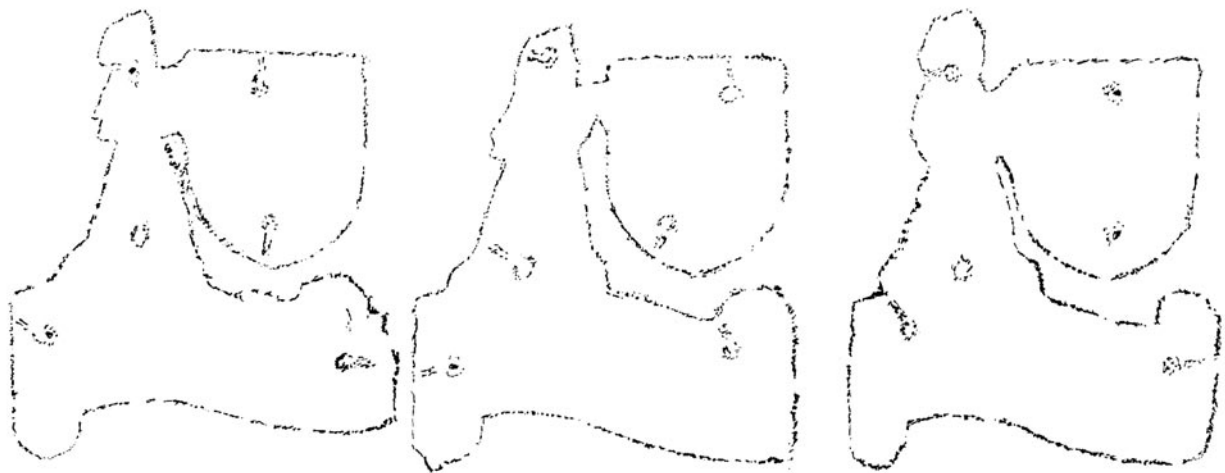


Fig.1. John Ormond, d.1503, and wife Joanna, d.1507, Alfreton, Derbyshire (LSWI).
 (rubbing: © Lack, Stuchfield and Whittemore, Derbyshire)



Fig2. Lost brass of Sir Thomas Chaworth, d.1458, and wife Isabella, Launde Priory, Leicestershire. (from Nichols, History of Leicestershire)

Thome Chaworth filia et una heredum Thome Ailesbury militis filii et heredis Johannis Ailesbury militis filii et heredis Thome Ailesbury militis et Johanne uxoris eius filie Radulphi domini Basset de Weldon. Et predicta Isabella est etiam filia Katherine nuper uxoris predicti Thome Ailesbury militis filie et heredis Laurencii Pabenhams militis et Elizabeth uxoris eius unius filiarum et heredum Johannis domini d'Engayne. Que quidem Isabella obiit vicesimo sexto die Novembris anno domini millesimo CCCCLVIII. Quorum animabus propicietur Deus Amen.

Comparison of the two inscriptions shows that the later one reproduces the genealogical details of its predecessor almost unaltered, the only significant changes being the incorporation of an extra generation in the Chaworths' descent, to allow for the passage of time, and the deletion of Sir Thomas's and Lady Isabella's dates of death. The Ormonds might well have seen Joanna's ancestors' brass on visits to Launde, a house of which the Chaworths were patrons by descent from the founder, and where a *tabula*, or commentary on the memorials, could quite possibly have been on display in the church. Alternatively, they could have had in their possession a family cartulary in which the inscription was transcribed. Their simple copying of the Launde text may suggest that their recollection of Joanna's ancestry was wearing thin in an age when the power of memory was giving way to reliance on written texts. Should extra help have been needed, resort could have been had to the comprehensive armorial on the brass, which complemented the inscription in showing the arms of Chaworth impaling those of the Brets, Caltofts, Pabenhams and Engayns, all families mentioned in the text. In the specifications which they were to give to the engraver the Ormonds said they wanted 'under ther feete a scripture conteynyng what persons they be & whom they be heys to & when they departed'. It is precisely this sort of information, relating to status, standing and blood, which is conveyed both in their own inscription and its predecessor at Launde.

Professor Luxford has rightly written that the forensic tone of the inscription 'reflects with particular clarity the fact that the late medieval English gentry expected their tombs to function as

evidence of secular entitlements'.⁶ For the Ormonds, not only did the inscription's detailing of Joanna's ancestral descent cast lustre and prestige on the family in the present; in their eyes it would also provide an example and inspiration to generations to come. The initiative in commissioning the brasses and in dictating the inscription would almost certainly have come from Joanna, who was to survive her husband by four years. It was she who could lay claim to the illustrious ancestry, with her wealth of connections linking her to some of the most distinguished knightly families in the Midlands. Her husband, who was of illegitimate birth, was only mentioned in passing at the beginning and the end. The brass was far more her memorial than his.

Joanna's preoccupation with her ancestry sprang from the fact that she was the last representative of her line. On the death without issue of her brother, Thomas, in 1483, she was to become the sole heiress of the Chaworths, an ancient line with substantial lands in Leicestershire, Nottinghamshire and Derbyshire, including in the last county the manor of Alfreton itself.⁷ The Chaworths claimed descent from Hugh de Carducis (Chaworth), a Norman lord who had settled in England, and whose descendant, Patrick, acquired the Welsh Marcher lordship of Kidwelly by marriage to Hawise, daughter and heiress of Thomas de Loundres.⁸ The arms of de Loundres were among those represented on the brass at Launde. The senior line of the family became extinct in the 1320s on the death of Maud, but a younger branch had become established in the 12th century at Marnham, Nottinghamshire, through marriage to a local heiress. It was from this branch that Joanna, patron of the Alfreton brass, was descended. Over the centuries, the family was to prove singularly fortunate in its choice of marriage partners. Through the match forged in the 13th century between Sir William Chaworth and Alice, sister and coheiress of Thomas de Alfreton of Derbyshire, the manor of Alfreton, where the Ormonds were to reside, came into the family. A century and a half later, the marriage of Sir William Chaworth to Alice, sole heiress of both her father, Sir John Caltoft (d.1353) of South Thoresby, Lincolnshire, and her maternal uncle, Sir John Bret of Wiverton,

Nottinghamshire, was to enable the family to make yet further advances in wealth and status. Unsurprisingly, both the Bret and Caltoft connections are recalled in the two brass inscriptions and on the Launde armorial.

In the next generation, in 1415, Sir Thomas Chaworth's marriage to Isabella, daughter and one of the heiresses of Sir Thomas Aylesbury, established a connection with yet another important East Midlands knightly family which had done well for itself on the marriage market. The Aylesburys, based in Buckinghamshire, were the eventual heirs to no fewer than two significant knightly lines, those of Keynes of Milton Keynes, Buckinghamshire, and Bassett of Weldon, Northamptonshire, the last a family of lesser baronial standing. Sir John Aylesbury was able to lay claim to a portion of the substantial Basset inheritance by virtue of the marriage of his father, Sir Thomas, to Joan, sister of Sir Ralph, grandfather of the last of the Basset line, who had died without issue. It was from the Bassets and the Aylesburys that the Chaworths inherited the patronal connection with Launde Priory.⁹ As the two epitaphs record, Isabella, Sir Thomas Chaworth's wife, could herself claim descent from the two important knightly families of Pabenham of Pavenham, Bedfordshire, and Engayne of Hallaton, Leicestershire, and Eaton Socon, Bedfordshire, the latter, like the Weldons, a family of lesser baronial standing. Few families in Midlands gentry society could boast a more significant set of connections than the Chaworths. Small wonder that they were so keen to make the most of them on their tomb epitaphs.

The Chaworths appear to have had an unusually keen appreciation of their family's history, and among surviving medieval monuments the later repetition in an inscription of the wording of an earlier one appears unique. The intense preoccupation with lineage, however, is by no means unusual on the memorials of the medieval gentry. The epitaph on another East Midlands brass, that of Sir Thomas Grene (d.1462) at Green's Norton, Northamptonshire, affords a comparable example of a text that reads like a Book of the Old Testament. It runs as follows (in translation):

Here lies Sir Thomas Grene, lord of Norton, and Matilda, his wife; the which Thomas was son and heir of Sir Thomas Grene, by Philippa, daughter of Robert, Lord Ferrers of Chartley, by his wife Elizabeth, daughter of Thomas, Lord Despenser; this Sir Thomas was the son and heir of Sir Thomas Grene by his wife Mary, daughter of Richard, Lord Talbot, and his wife Ankarette, daughter and heiress of John, Lord Strange of Blackmere; Thomas, son of Thomas and Philippa, died on 9 September 1462; and the aforesaid Matilda was one of the daughters of John Throgmorton esquire, under-treasurer of England.¹⁰

Matilda's date of death is then given. What is noteworthy about the Green's Norton inscription is the concern to stress the Grene family's connections with members of the higher nobility, perhaps because Sir Thomas was self-conscious about his descent from a self-made lawyer, a chief justice of common pleas in Edward III's reign. The main spur to genealogical inscriptions like this, however, was the affirmation which they provided of distinction of blood, which was in turn the foundation of gentility. In the range of information selected for inclusion in late medieval inscriptions, everything was there for a purpose.

Nigel Saul

- 1 J. Luxford, 'John and Joanna Ormond's grave', in *Tributes to Paul Binski. Medieval Gothic: Art, Architecture and Ideas*, ed. J. Luxford (London and Turnhout, 2021), pp.150-61.
- 2 The National Archives, Kew, SP 46/181/5.
- 3 J. Nichols, *History and Antiquities of the County of Leicester* (4 vols. in 8, London, 1795-1815), III, i, pp.327-8 and pl.XLVI, fig.7, opposite p.327. Nichols said that he took as his text a transcription made in 1582. In his own time parts of the inscription were lost, and the rest 'only lightly etched in small points'.
- 4 W. Lack, H.M. Stuchfield, P. Whittemore, *A Series of Monumental Brasses, Indents and Incised Slabs from the 13th to the 20th Century*, III, pt.1 (London, 2011), pl.IVb.
- 5 W. Lack, H.M. Stuchfield, P. Whittemore, *The Monumental Brasses of Derbyshire* (London, 1999), p.2.
- 6 Luxford, 'John and Joanna Ormond's grave', p.156.
- 7 *The Complete Peerage*, ed. G.E. Cokayne and others (12 vols. in 13, London, 1910-57), III, p.154.
- 8 For this and the next paragraph, see S.J. Payling, *Political Society in Lancastrian England. The Greater Gentry of Nottinghamshire* (Oxford, 1991), pp.25-9.
- 9 Nichols, *History and Antiquities of the County of Leicester*, III, i, p.306.
- 10 J. Bridges, *History and Antiquities of Northamptonshire* (2 vols., Oxford, 1791), I, p.242.

The brass of Lady Margery Arundell (d.1420) at Antony: the most spectacular early brass in Cornwall?

The parish church of St. James, Antony in Cornwall sits on high ground overlooking the village. The nave and chancel date from the 13th century; the west tower was built in the 14th century; and the north and south aisles in the 15th century. The most modern part of the church is the north porch, built c.1600, although the church was heavily restored in the mid 19th century (Fig.1).

Lady Margery Arundell (d.1420) was responsible for the early enlargement of the church. She was one of the three daughters and heiresses of Sir Warin Archdekne, and married Sir Thomas Arundell of Taluerne and became Lady Arundell. Unfortunately she died childless, so ending a long family line. Her estate then passed to her sister Philippa, who married Sir Hugh Courtenay.¹ She was the first person to be interred in the church.²



*Fig. 1. The interior looking east, Antony, Cornwall.
(photo: © Grant Elliott)*



Fig. 2. Lady Margery Arundell, d. 1420, Antony, Cornwall (LSW.I).
(photo: © Grant Elliott)

The Arundells were one of the largest landowners in Cornwall. From modest beginnings at Treloy before 1216 the family made a series of marriages, each one adding land to their estate. Two hundred years later, their land was almost at its fullest extent.³

Lady Arundell's spectacular monumental brass lies in the chancel, surrounded now by Victorian tiling (Fig.2). At the head of the stone were originally two shields, now missing. The first shield was Archdekne, *Argent, 3 chevronels sable*. The other shield was Arundell, *Sable 6 martlets argent, 3, 2, 1*. The figure of Lady Arundell stands on an inscription which reads *Hic iacet Margeria Arundell quondam domina de Est Antony filia Warini Erchedeken militis que obiit xx^o vi^o die Octobris Anno domini Millesimo CCCC^o xx^o cujus anime propicietur deus*.



Fig.3. Detail from the monumental brass commemorating Lady Margery Arundell, Antony, Cornwall (LSWI).
(photo: © Grant Elliott)

The inscription supports a thin architectural surround that frames her figure. Either side of her are columns which terminate with foliated finials.

The columns support a canopy in the shape of an ogee arch. A Lancastrian rose is framed in a quatrefoil at the centre of the canopy's pediment. The brass is the only canopied brass in Cornwall,⁴ and has been described as 'the most spectacular early brass in Cornwall'.⁵

Lady Arundell is depicted life-size, or near life-size (Fig.3). She stands serene, her hands held together in prayer. (Do her hands hold a flower?) She wears a long flowing dress with close-fitting sleeves which is covered by her mantle. Her dress is gathered by a belt, embroidered with trefoil clubs, set high above her waistline. Her collar is turned down showing her neck. On her head she wears a crespine headdress, an elaborate creation of the early 15th century. Gauze was spread on a wire frame to form horizontal horns with the hair, and support a veil behind.⁶

The brass gives a good representation of the fashion of the nobility in the early Lancastrian period. However, for me, perhaps more impressive is that the overall composition of the brass shows Lady Arundell not only as a person of nobility and authority, but as a serene and beautiful woman. Perhaps this really is 'the most spectacular early brass in Cornwall'.

Grant Elliott

Note:

Grant Elliott is a conservation architect practising in Devon and is the inspecting architect for St. James, Antony, Cornwall.

- 1 J. Polsue, *Complete Parochial History of the County of Cornwall* (Truro, 1867-73, reprinted 1974), pp.25-8.
- 2 R. Carew, *The Survey of Cornwall [1603]* (Devon and Cornwall Record Society, 47, 2004), p.102.
- 3 H.S.A. Fox and O.J. Padel, *The Cornish Lands of the Arundells of Lanherne, Fourteenth to Sixteenth Centuries* (Devon and Cornwall Record Society, 41, 1998), p.xiii.
- 4 W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Cornwall* (London, 1997), p.iii, pp.1-2.
- 5 P. Beacham and N. Pevsner, *The Buildings of England: Cornwall* (Yale, 2014), p.95.
- 6 E.A. Greening Lamborn, *The Parish Church* (Oxford, 1929), p.135.

The brasses of Hans von Dörnberg and his wives in St. Elisabethkirche, Marburg-an-der-Lahn, Hesse, Germany

The Elisabethkirche at Marburg was founded in 1235 by the Teutonic Order and largely constructed by 1283, when it was consecrated. Its southern choir became in due course the mausoleum for the High Masters of the Order and then for the Landgraves of Hessen.

Three brasses can be found in the northern choir (the Elisabethchoir) on its western wall (Figs.1 & 2). The slabs are red sandstone and the brasses have all been conserved. They commemorate Hans von Dörnberg, Hofmeister (Court Master) to Landgraves Heinrich III and Wilhelm III of Hesse, and his two wives, Anna von Weyers, d.1481, and Luckel (or Liutgard) von Hatzfeld, d.1497 (HKC 1, 3 & 4).¹

The texts of the wives' inscriptions are in Kolbe.²



Fig.1. Brasses of Hans von Dörnberg, 1506, and Luckel von Hatzfeld, 1497, St. Elisabethkirche, Marburg, Germany. (photo: © Kevin Herring)

All three brasses were commissioned by Hans after the deaths of his wives and laid down in his lifetime with the permission of the Order. Circumstances however changed, and Hans himself died in exile and is buried at Friedberg.

Hans' brass is slightly larger than those to his wives and the marginal inscription is blank apart from three words at the beginning, 'Anno Domini Millesimo'. The shields in the corners relate to his pedigree. The central plate comprises a trilobe superimposed on an inverted triangle with the arms of Von Dörnberg at the top (*Per pale or and gules*); Von Weyers at bottom dexter (*Azure a fleur-de-lys argent*); and Von Hatzfeld at bottom sinister (Quarterly 1 & 3 Hatzfeld, *Or two mauerranker* [wall anchor plates] *sable*, 2 & 4 Wildenburg, *Argent 3 roses sable 2 and 1*). The apexes of the inverted triangle show vines / grapes.

The sculptor Ludwig Juppe may have had a hand in the design and possibly the execution of the brasses. He was responsible for carving several triptychs in the Elisabethkirche between 1509-14, and for the memorial in the mausoleum to Landgrave Wilhelm II (d.1509),³ along with a Totenschild (Death shield) in wood, comprising the arms of Hesse mounted on a trilobe. This is similar to the central plates of the Dörnberg brasses.⁴

The mausoleum in the southern choir has two cast bronze plates on the south wall commemorating Landgrave Wilhelm III, d.1500, and Jolanthe von Lothringen, d.1500, first wife of Wilhelm II. These plates are very similar to the brasses, but in low relief. Juppe made the moulds for the castings, and the gun founder Konrad von Nancy executed this work.⁵

As the Landgraves' sculptor and given his versatility, the brass to Landgravine Anna of Katzenelnbogen, d.1494, wife of Landgrave Heinrich III (HKC 2) was apparently Juppe's work as well.⁶ He was probably assisted by Konrad von



*Fig.2. The central panel of the brass of Anna von Weyers, 1481, St. Elisabethkirche, Marburg, Germany.
(photo: © Kevin Herring)*

Nancy. Given the similarity of Anna's brass to the Dörnberg brasses it is reasonable to assume Juppe's involvement in these brasses too. Hans would have been well aware of Juppe's work at Marburg.

Hans von Dörnberg was born on 23rd July 1427, the youngest of four brothers from a moderately wealthy family from Allendorf. He appears to have been in the service of Landgrave Ludwig I from age 17/18. He was also Bailiff of Ziegenhain for the widowed Elisabeth, Countess of Waldeck, and honed his administrative skills by managing her

estates. Ludwig died in 1458 and Hesse was partitioned, Lower Hesse (Kassel) going to Ludwig II, and Upper Hesse (Marburg) to his brother Heinrich III. Heinrich made Hans his Court Master, based on his reputation.

Hans now embarked on an extraordinary and some would say ruthless career. It saw his rapid advancement in political power and territorial acquisition. This included Herzberg Castle, the seat of the Dörnberg family to this day. In 1486 Emperor Maximilian I, in financial difficulties,

pledged the imperial jewels to Hans and two other nobles for 27,000 guilders for safe keeping in Herzberg Castle.⁷

Hans had also become the joint guardian of the infant sons of Ludwig II after his death in 1471, so had considerable control over Lower Hesse as well. He became the equivalent of a present-day Federal Chancellor. Inevitably he made enemies and was accused of attempting to poison Landgravine Anna von Katzenelnbogen, the wife of Heinrich III.⁸

When the two Landgraves of Lower Hesse came of age Hans lost influence there, but in Upper Hesse he became a co-guardian again, this time of Wilhelm III. Hans continued to rule Upper Hesse after Wilhelm came of age in 1489 right up to his death in a riding accident in 1500. From there Hans' fortunes declined with the reunification of Hesse on the accession of Landgrave Wilhelm II.⁹ He started to withdraw from political life, accelerated by a lawsuit brought against him by Wilhelm II citing treason, corruption, murder and other crimes during the time he ruled in Hesse. He died in exile in Friedberg in 1506. Historians' opinions are divided on the merits of his rule.¹⁰

Kevin Herring

- 1 H.K. Cameron, *List of Monumental Brasses on the Continent of Europe* (1970), pp.63-4. Dr. Cameron does not identify Hans' brass, probably because the text is incomplete, and the other entries need amendment. Rubbings of parts of both the von Weyers and von Hatzfeld brasses are illustrated in W. Weimar, *Monumental Inschriften vergangener Jahrhunderte von ca. 1100-1812 an Stein, Bronze und Holzplatten* (Wien, 1899), pls.XIV-XV 17b-f (Weyers) and pls.XXIII-XXIV 19b-f (Hatzfeld). See also Bildarchiv Foto Marburg, <https://www.bildindex.de/document/obj20703764> and <https://www.bildindex.de/document/obj20703765>
- 2 W. Kolbe, *Die Kirche der Heiligen Elisabeth zu Marburg nebst ihren Kunst und Geschichtsdenkmälern* (Marburg, 1882), pp.44-5. See also <https://www.lagis-hessen.de/en/subjects/idrec/sn/gdm/id/1697> and <https://www.lagis-hessen.de/en/subjects/idrec/sn/gdm/id/1698>
- 3 E. Leppin, *Die Elisabethkirche in Marburg* (Marburg, 1983), p.48. Reproduced in Katalog E for the exhibition, *700 Jahre Elisabethkirche in Marburg 1283-1983*.
- 4 M. Lemberg, *Die Flügelaltäre von Ludwig von Juppe & Johann von der Leyten in der Elisabethkirche zu Marburg* (Historische Kommission für Hessen, 2011), p.15 (photo of Totenschild) and Leppin, *op. cit.*, p.49.
- 5 Leppin, *op. cit.*, p.51; Hessian State Archives, LAGIS Hessen Reg. 1691, Entry for Landgravine Jolanthe von Lothringen, d.1500.
- 6 Deutsches Digitale Bibliothek, German Documentation Centre for Art History, Photo Archive 'Photo Marburg', photo of the brass to Anna von Katzenelnbogen. The entry describes the brass as the work of Ludwig Juppe.
- 7 L. Zimmermann, *Die Zentralverwaltung Oberhessens unter dem Hofmeister Hans von Dörnberg* (Darmstadt and Marburg, 1974), pp.312-17; G Könnicke, in *Allgemeine Deutsche Biographie* (A.D.B.), V (1877), p.353; see also www.burg-herzberg.de
- 8 Hessisches Staatsarchiv Marburg (HStAM) no.9745, dated 31st August 1474, contains the judgment in the poisoning case. Hans was deemed innocent.
- 9 The Landgraves of Upper and Lower Hesse were numbered independently as Ludwig II, Heinrich III, etc. This produced a confusing situation in 1500 when Wilhelm III of Upper Hesse was succeeded by Wilhelm II of Lower Hesse.
- 10 A.D.B., V, p.353.

Jonathan Ali Essay Prize

An annual prize of £350 has been instituted by the Society in memory of Jonathan Ali (1969-2019), a distinguished journalist who was a member of the Society and cared greatly about it.

It will be offered to the author or authors of the best piece of work on brasses or incised slabs published in a book, journal or online publication over the past three years. Essays on wider topics, but dealing principally with brasses and incised slabs will also be considered. The winner will be invited to submit a possible article to the Society's *Transactions*. The submissions will be judged by a panel of three judges applying the criteria of originality, significance, rigour and readability. The

approximate length of submissions should be in the range of 6,000 to 15,000 words.

Applications are welcome from individuals on their own behalf or on behalf of others, and from representatives of organisations. The judges themselves may make nominations.

The closing date for the first round of submissions will be 31st March 2023.

For further information, see the Society's website: www.mbs-brasses.co.uk/publications-resources/jonathan-ali-essay-prize

Nigel Saul

Monuments of the Wars of the Roses: A one-day Colloquium in honour of Mark Downing, F.S.A. Guildhall, Leicester – 21st October 2023

A one-day Colloquium will take place at the Guildhall, Leicester, on Saturday, 21st October in honour of Mark Downing, who steps down as President of the Church Monuments Society in the summer of 2023.

This special event is being held to thank Mark for his tireless work on behalf of the C.M.S. with a series of lectures devoted to 'Monuments of the Wars of the Roses'. Speakers will consider different types of church monuments, both extant and lost, and case-studies in the late 15th century. The lectures will focus on how tomb patrons chose to be commemorated (and where); and stylistic changes during the period. They will also reflect on what was

special about tomb production during one of the most turbulent periods in late medieval history. Confirmed speakers are: Richard Asquith, Tobias Capwell, Nicholas Flory, Madeleine Gray, Challe Hudson, John Lee, David Lepine and Christian Steer.

The cost of the event will be £15.00 for members of the Monumental Brass Society. The programme and booking form will be available on the C.M.S. website in the Spring, <https://churchmonumentsociety.org> or by contacting Sally Henshaw, 28 Lyncroft Leys, Scraftoft, Leicester LE7 9UW (please enclose a S.A.E. for the booking form and programme).

Monumental brasses in literature, art and film: An addendum

It is to be hoped that David Meara's fascinating article on monumental brasses in literature, art and film in the latest *Transactions* will draw out further examples from the recesses of readers' memories. I can contribute one example, from that somewhat neglected masterpiece, John Meade Falkner's *The Nebuly Coat*, first published in 1903. The setting of this mystery novel is the Southavonshire town of Cullerne, during the restoration of Cullerne Minster by the firm of Farquhar and Farquhar (clearly modelled on that of Sir George Gilbert Scott). Chronological clues indicate that the action takes place in the late 1870s. In the epilogue, dated

five years after the collapse of the central tower, we are told:

It had been rebuilt at the sole charge of Lady Blandamer, and in the basement of it was a brass plate to the memory of Horatio Sebastian Fynes, Lord Blandamer, who had lost his life in that place whilst engaged in the rescue of others.

As to how Lord Blandamer came to die, you must read the novel yourself.

Nicholas Rogers